Vol. 1 N° 2 FREE September 1986

KRAK

CFRM 91.7 CABLE FM RADIO McGILL

INSIDE

THE JAZZ BUTCHER
Gone Fishing
MONTREAL
...of Tanz Victims
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39 Steps
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Dear Editor,

Would you please explain the meaning behind the name of your fanzine? Ever since *SPIN* magazine showed us how Crack (the drug) ruined Mr. Xá life then provided us with an idiot-proof (O.K., so nothing is idiot-proof) recipe for the manufacture of Crack, I've been a tad confused. Are you telling the very impressionable alternative community that Crack is more acceptable than, say, a Severed Heads remix? Are you saying that modern music is only appealing for about fifteen minutes? Are you ridiculing the big record companies for using cocaine to promote their gunky products when the "real" people are using something better (*KRAK*)? Are you advocating drugs on some theory that the CIA assassinated Ricky Nelson, Jim Morrison, and, most recently, Len Bias? What are all the mobsters doing with the money that they smuggled into Switzerland? What ever happened to the Bhagwan Rajnisch? Why did the Americans dick with the Libyans and cause us weenies to miss the best summer in Europe in years? Speaking of which, who's screwing with our weather? Is Hyundai a front for the Moonies? What does Falwell have to say about this? How about the Bosnian Illuminati? Whay didn't Grace Jones go to L'Esprit? Why does my mother put green peppers on my corn flakes? Why does the Mandelbrot set become increasingly complex? How many games behind are the Expos?

An Inquiring Mind

McGill—Open for Business

The Roddick Gates will be thrown wide open to the public on September 26th and 27th when McGill University will host its triennial Open House celebration. Opening ceremonies, conducted by Mayor Drapeau and Principal Johnston, will follow a parade through the McGill campus and the downtown Montréal area. Throughout both days guidance information and exhibits will be provided by every faculty and department to give special attention to the academic facet of university life. In addition more than fifty clubs will host booths displaying the variety of extra-curricular activities available at McGill. On Saturday the 27th, McTavish Street will be closed to traffic for a Street Festival featuring mimes, jugglers, musicians, comedians and dancing plus food concessions, street vendors and caricature artists.

On Friday the day will close with a musical bang, featuring **Spoons** and **eye eye** in a concert at McGill's Currie Gymnasium. The Grand Finale will occur Saturday on the lower campus of the University and feature innovative ground fireworks never before experienced in the city.

Open House looks forward to seeing you on campus for a taste of McGill life.

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Stan Ridgway Wows Cafe Campus

When we first heard Stan Ridgway was bringing his stories, wit, and music to Café Campus, excitement and anticipation took over. After delivering an excellent debut LP (*The Big Heat*) as a solo performer, Ridgway proved he didn't need his old band, Wall of Voodoo, to lean on. The question was, could he convey the same type of back alley stories that make him so interesting on stage? Would his unique brand of storytelling fall flat in front of a live audience? Fortunatley, Ridgway's performance more than lived up to expectations.

Stan and his new band, known as Chapter Eleven, rolled through a ninety minute set (complete with two encores), maintaining a consistently high level of entertainment. Stan proved he was quite the kidder, too. He joked and cajoled the crowd with a kind of impromptu stand-up routine. Opening with "Pile Driver" from "The Big Heat" album, we knew that we were in for a unique and fun evening of entertainment.

Though some members of the audience insisted on clammering for Wall of Voodoo's only real; hit, "Mexican Radio", throughout the set, Stan politely ignored their request. Instead he played most of the "Big Heat" album, including a sleazy lounge-act version of his current single, "Salesman". To satisfy the W of V fans in the audience, he performed "Lost Weekend" and "Tomorrow" from that group's "Call of the West" album.

Stan doesn't fit the mold of the typical rock star. Tall and lanky, his stage antics are sometimes reminiscent of Ed Grimly. His backup band (which includes his wife on keyboards), is a well-accomplished unit composed of L.A. studio musicians.

Perhaps one of the most surprising things about Ridgway's show was the warmth and intimacy he conveyed tot he large crowd squeezed uncomfortably into the confines of Café Campus. His music is often cold, eerie, and reminiscent of a thousand B-movie soundtracks but his onstage personality is friendly, warm and maintains a healthy level of cockiness and irreverence.

Strangely enough, Stan Ridgway seems to have attained a higher degree of success in Great Britain than he has closer to home. "Camouflage" went all the way to number three on the British pop charts. Hopefully his appeal on this side of the Atlantic will increase as he is one of the most unique and interesting songwriters around right now. He's also a hell of a lot of fun, which is more than you can say of many acts these days.

RJC
PRH

KRAK Concert Pick

Pretty Butch

Do you know what happens when you leave a fish in an elevator?

The Jazz Butcher, otherwise known as Pat Fish (Butch), Maximilian Eider, Felix and Mr. Jones made their North American debut July 22 at Business to a patient audience that had waited 'till after midnight for Butch and his Sikkorskis from Hell to take the stage.

Hailing from Northhamptonshire, England and touring on the heels of the release of *Bloody Nonsense*, their first lp on a domestic label, the Butcher played a strong set of well-crafted, witty pop tunes which ranged in subject from alcoholism to the story of a homocidal dentist. As an encore they did a song entirely in French, with tongue firmly in cheek. The Sikkorskis are a rather reserved bunch, but Butch looks like he's have more fun than human being should be allowed.

I had the pleasure of speaking with Butch the next day and found him to an immensely entertaining, intelligent individual.

The following is an excerpt from our chat.

KRAK: *What did you think of your first performance in North America last night?*

J.B.: Lovely. You get into a country you've never been to before an you never know what's going to happen. We weren't playing at our very best, I'm afraid. We had been up at 8:00 am in Boston and didn't get out 'till after 2:30 p.m., thanks to a number of bureaucrats down there. We weren't in the best of conditions when we arrived, but under the circumstances we were delighted. The audience was a nice bunch of people.

KRAK: *I was just curious to know how the name "Jazz Butcher" came about, and especially the Sikkorskis from Hell, the name of the rhythm section.*

J.B.: The name is always a great disappointment to people when I tell them how it came about. The truth of the matter is that I had a friend called Mark and we liked sitting around in bars making up stupid names for groups. We would come up with such things as: Panama guns, Satan's Submarines, Victor Ravioli and his Jumping Vermicelli, and in this pile of old dreg was the Jazz Butcher. We imagined the Jazz Butcher as being a black person, 150 pounds with no teeth. Sort of Bo Diddley from Hell figure. Six months later I started writing silly songs and I felt I needed a name to hang them on. I decided on the Jazz Butcher, quite accidently.

The Sikkorskis from Hell was inspired in 1983 when a Sikkorski helicopter crashed into the English Channel. My friend Rolo (formerly bassist with the Jazz Butcher, now with the Woodentops) and I were just raving it up and we had this idea of these awful heavy metal albums with these sort of gothic covers saying soemthing like "Abomination from Outer Space". We just envisaged these Sikkorskis from Hell with big teeth and flames coming out; but really, I just like messing around with silly names for groups.

KRAK: *Despite the name "Jazz Butcher", I was wondering if you liked jazz because some of your songs have a jazzy feel to them.*

J.B.: Some of the songs do have that feel, but it doesn't really mean anything. Sometimes you get people saying do you play jazz? And we say no. We don't hand out bits of meat between songs either. Basically we're just a pop group made up of four vegetarians who just happen to be called the "Jazz Butcher".

KRAK: *You have said that you find the whole idea of being on stage, being applauded as well as being paid to travel around rather silly. You also mentioned that pop music isn't really that important and that there are better things to think about. First, why do you find being on stage, etc., silly; and second, what are those important things?*

J.B.: That's a fair question, isn't it. I don't really find it silly. I mean, I love this stuff and I love the whole thing about pop music; but you have to remember that the whole thing is only there because there are teenagers running around with more money than they know what to do with. Pop music, after all, is like excess weight on a society; you don't need it to function. We do become aware that this is all rather strange. It's just the four of us and I think it's healthy to keep sight of the absurdity of it all. These people who take themselves so seriously and think they are doing something so important should be reminded that they're only there because someone thinks they can make money out of dumb teenagers.

KRAK: *Bands such as U2 do take their music and their message very seriously. How do you feel about these groups who can be so passionate about the message they're delivering?*

cont. on page 6

Butcher

cont. from page 5

J.B.: We also take our music dead seriously and we address serious issues. But, unlike U2, we don't run around posturing as soldiers waving our guitars around like they were rifles. and we don't have religious experiences on stage either. What we have on stage is fun making pop music; and we sing about serious things. But I think it's a question of attitude. You just can't get inflated. Pop music is like a great big balloon full of hot air and we're running around with a couple of knitting needles.

KRAK: *One writer once said that your songs reflect a multi-dimensional love-hate relationship with rock's rich tapestry. And in the Jonathan Richman classic Roadrunner you cover there is a line that goes "I'm at war with modern music". Obviously your brand of pop music isn't conventional. What aspects of modern music would you say the "Jazz Butcher" is at war with?*

J.B.: For a start these big egos that go running around; and also the sort of commercialism (for want of a better word) that's happening. The word doesn't bring about my full loathing for this, but there are some people who slag groups off for being commercial when what they mean is popular. That's fine if you want a pop group to hug to your bosom and you don't want them to make money. Your pop group won't live if people don't hear it.

I hate the ideá of groups starting up and saying we are going to play to these people, we're going to wear these clothes and we're going to make this noise. I think that is truly loathsome. This group began by accident and I think that is reflected in the fact that if we were out to make and address a certain market we wouldn't look or sound the way we do. We're just incredibly lucky having started by accident and being at the point where we have free paid holidays.

One thing I object to are groups that flirt with ideas they don't fully understand. There are, for instance, very talented people like, say, Billy Bragg who can talk politics in a three minute pop song that makes you weep. I'm all for him. One of the great talents. On the other hand you get a bunch of dressed up ninnies like Depeche Mode singing, "let's play master and servant". For them to be fooling around with S & M imagery when they have an audience of twelve year old school kids is quite embarrasing, frankly.

KRAK: *You have said that you approach music like being in toyshop where you can mess around with things. Sometimes the toys break; sometimes they don't. Obviously you take risks and will not stick to a formula as some bands do. What if, by some bizarre turn of events, the Jazz Butcher becomes big? Would the Jazz Butcher remain the Jazz Butcher?*

J.B.: I think we would. I don't know what I'd do about interview schedules. (*laughs*) I don't think it would bother us. We'd probably make quite good pop stars; we're all quite old, literate and bloody-minded. I don't think we're the type to be manoeuvered into wearing spandex suits or riding motor-bikes on stage. Obviously we don't go out looking for success, but we wouldn't mind it. If no one was listening, we'd still be doing this at home in our living rooms which is what we do at home, anyway. For us, we regard this all as some gift from God. "Whoopee, look at all these people who like us and give us money. Thank you, Thank you!" I know that sounds naïve to the point of being a lie, but it isn't. It's just the way I see it. I'm delighted. This is the best job in the world.

Before I said good-bye and left the Jazz Butcher to his grilled cheese sandwhich, I asked him what he thought about the fact that American critics described him as Lloyd Cole meets Jonathan Richman meets Iggy Pop. He said a nasty word about American critics and went on to say that he doesn't like being compared to Lloyd Cole though he likes him (a bit). He also told me that there would be a new album released in October. By then, maybe, just maybe, the Jazz Butcher will be a bit bigger; you'll want to own their albums (which you should, already) and you won't miss them the next time they're in town. Got that!

—interview conducted by Paul Bisson

Celebrity Corner

by Radio Personality Robert Costain

The response to the first **Celebrity Corner** was so underwhelming that we decided to do it again and see if anyone would twitch...

I caught the **Van Morrison** show at the 7th Annual Montreal International Jazz Festival. Some guy paid me 20 bucks to switch seats with him and I ended up sitting next to opening act, **Mose Allison**...

...**Of Tanz Victims** were in the CFRM studios sometime in the last month. I missed them...

Jean from **DubU5** frequents the Milton/Durocher Green Grocer...

I went to **see Art of Noise** at the Spectrum a couple of weeks back. I'm pretty sure one of 'em waved at me during the encore, but I'm not sure...

My roommate went to **see This 'Blue Piano'** at Cafe Campus not long ago. I have actually met all of them at least once, some of them more than once...

I think **David Bowie** would agree with me that the cost of film processing is simply outrageous these days. I'm advising Dave to develop his colour snapshots at home if I can ever get in touch with him...

GILT, a Montreal band which has long since broken up, played my high school grad dance...

Edgar Brinwall of **Ray Condo and his Hardrock Goners,** plays the McGill Metro station...

Ralph Lockwood, another notable Montreal radio personality, stood in front of me on the escalator in the Guy Metro a while back...

After seeing **Robert Redford, Darryl Hannah** and **Debra Winger** in "Legal Eagles", I was involved in a fender-bender and my glasses got broken...

I saw **David Lee Roth** in my apartment building the other day. Well, it could have been him. I couldn't tell for sure because I didn't have my glasses...

That blurred figure that brushed past me on Bishop St. the other week could have been **Peter Gabriel.** If I'd had my glasses I'd have known for certain...

I brought the newspaper from former Prime Minister **Pierre Elliot Trudeau** at a local newsstand the other day. I couldn't see him very clearly for lack of eyewear, but he **did** have a rose in his lapel...

Finally, **Jim Kerr** of **Simple Minds** probably has no intention of ever calling me up to go out for a beer. Shucks...

Oh yes, let us not forget that **Jonathan Richmond's** name is frequently misspelt in print.

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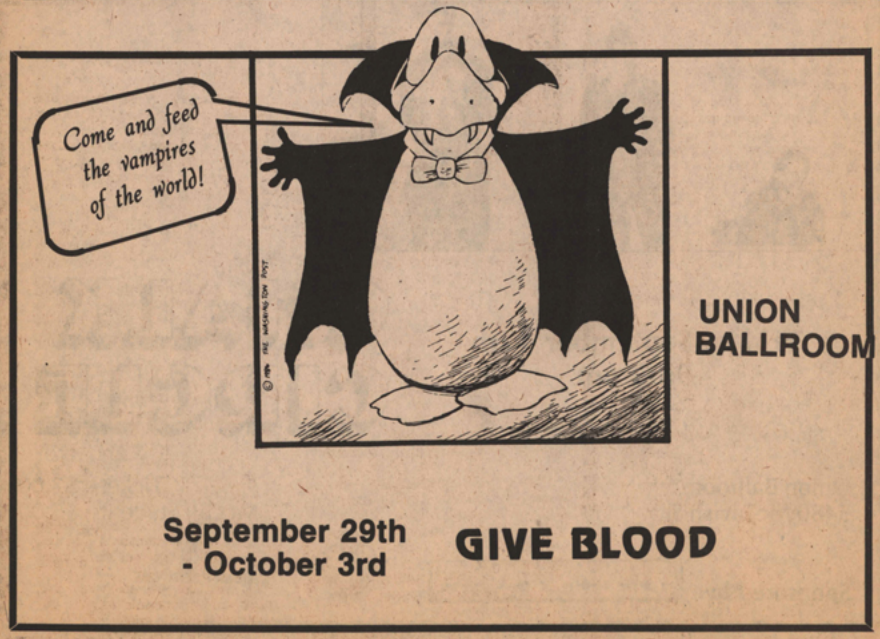

neo objectivist

with Eugene Edgar Weems

"...Of Tanz Victims is a band
with lots on the ball, little cash on hand.
O what a woeful way to be,
I guess the world is full of pee."

It's exciting to meet three young men around the age of twenty-one who write, perform and produce their music in a living room studio, and like Devo as well. For them, it's a personal calling, they prefer to reinvest any profits and remain prolific (they've done two records and two cassettes since forming in the summer of 1985.)

EEW: *How many copies did your first singe (Fighting False Gods)* sell?
OTV: Oh, about one million.
EEW: *Is that a rough estimate?*
OTV: Yeah, real rough.

Obviously, it's not their albums or my praise that allow them to pay the rent, but they manage to keep smiling and maintain a sense of humour:

You must understand, I play it one key
I'm so far into the background that almost no one believes I exist ... and I like it that way

Lew was right. The world is ours. Girls are throwing themselves at us. This is living, man!
We've got a media
Requests for concerts are pouring in
The biggest distributor in the U.S. wants to sign you guys up

But my organization actually controls the world system. Music is my masterpiece
I control billions of souls with my music
and this is how it's coming down

EEW: *Do you have any pointers to give young musicians who are starting out...?*
OTV: Yes, they should trip out and smoke pot...go around spraying " "s on walls. You have to de-evolve and listen to Eugene. We really like Radio McGill and think they are much cooler than Concordia.
EEW: *Do you do drugs?*
OTV: Yes, we do glue. We are glueheads.
EEW: *(With reference to the album jacket) Doesn't Cthulu refer to the Illuminati, those who control the world? Yes? Do you seek to control the world?*
OTV: Sometimes we do it outright. It's kind of funny. You're recording now? We shouldn't talk about this world control stuff.
EEW: *Who are your african ancestors?*
OTV: We haven't seen them in a while, you know, Afrika Bambaata, Funkmeister, Mel Melle...
EEW: *What kind of music do you listen to when you're not listening to CFRM?*
OTV: Me (Stephane) and Roy listen mostly to Mettalica, we have thrashes in the kitchen. No hardcore, hardcore is silly, just heavy metal...speedmetal! Thrashmetal, Blackmetal, we know it all! From Slayer to Anthrax and Merciful Fate.

Their hopes for the future include dedicating and album to Andre Hebert (of Valleyfield fame). They are also waiting for the custom Lambourghini they ordered (Denis, the Belgian, and Roy are all to tall for the standard mode,.) They've played a private party in an art gallery, at the "infamous" Foufounes, and, most recently, opened for Test Department at the Spectrum. (I couldn't make it, I had to work too, I'm a bus boy..."How's the job? It's picking up.) But this trio of a student, a security guard, and a photocopy technician (?) keep looking towards bigger and better things.

The Counter-Interview

OTV: What do you think of:..Of Tanz Victims? Do you really come from Cygnus x-1?
EEW: *Well, that's my heritage as well. the level of my cultural involvement with French Canada is going to Laser Rush with "les Boys" and seeing how much vodka and orange we could smuggle into the planetarium. I think your group is "right on", but if the public accepts it, then it is I who misunderstands the public.*
OTV: This is normal, since you're very involved in radio, you're around music all the time, you can learn...of course you do other things as well...
EEW: *I'm trying to.*

People in popular organizations at the grass roots are getting together, and they're talking with one another about their experiences, and they're asking themselves searching questions about what can be done.

from *Quattrovalvolle*

Stephane - apes/effects
Denis - keyboards/samplers
Roy - guitars/vocals
...Of Tanz Victims

Friday, September 12th
9:00 pm

CHALK CIRCLE

Union Ballroom
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Tickets: $7.00
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STUDENT SERVICES

CFRM

Go Daddy Go

This issue, *KRAK* brings you a quicky with some new nifties, the Ho-Dads, who you may havae noticed picking up a few gigs around town (Centre-Ville, Station Ten) and will be hearing more from as their demo rises on the CFRM charts. Dan Tiereny, guitarist for the four-piece outfit dropped by the studio to give us a little background:

On starting a band: Dave Arden left me his guitar last summer. That's what started us, really. I started to play it, the first time I had ever played electric guitar, so you can see how competent we are. When he came back from his summer away, I said...Dave, why don't we get together and play some tunes...he said fine. I have a brother who hits the table pretty well. We got together and started to make noise, actually, we made *a lot* of noise in my friend's apartment in St. Hubert, much to the appreciation of his eight-year-old neighbor upstairs. Sandra came in with us to pluck on the bass guitar.

On roots rock: My initial impression with starting to play Rock and Roll was to look at it as if we were goint to start off in primary and learn another language. Might as well go to basics, start off with some three-chord stuff,...then as we went along we developed an appreciation for the sound. We started buying records and doing research...(here we are interrupted by the slow bleeding in of bagpipes from a frivolour deejay on-air).

On the term cowpunk: We all have a good appreciation for Western sounds, and that's fine...but you can't label a band, at least you shouldn't be able to, and I hope you can't do that with us. If you are going to encapsulate like that, you should do it with reference to a sum of influences, I look at us as a bundle of influences (Elvis, CCR, Nick Lowe, Robert Gordon, REM, Green on Red).

On 1986: It's hard to typify what's 1986 in music, there are so many different genres. There's a revivalist endency in the sort of music we play...it's funny, in an electronic society, that people are turning to a more historical sound, with no treatment of instruments or vocals. We concentrate on our instruments' raw sound, vocal harmonies, that sort of thing.

Among other things, we came to the conclusion that even though death was in, so are striped pants, so there is still hope. The Ho-Dads play Station 10 on the twentieth of this month (September). And by the way, Rooter, that's a case you owe us.

No Need to Fear This

Alley

Join us at the Alley during the day or at night as we enter our 3rd year of operation. Not unlike easy-drinking Coors, The Alley has a whole new attitude that we think will provide an eclectic Alternative to Gert's. This year's Alley entertainment package has been revitalized to include comedy nights, R & B nights, and Reggae nights. The always-popular Jazz nights will be featured again this year as well. The Alley can also be booked for upscale private functions. Phone 392-8910.

See you there
(Union Building Basement)

CFRM

All The Best In
The Upcoming Year.

GOOD LUCK ON THE FM APPLICATION!!

THE STUDENTS' SOCIETY OF McGILL UNIVERSITY
ASSOCIATION DES ETUDIANTS DE L'UNIVERSITE McGILL

Stranded in the SUB JUNGLE

by Flipped Out

Far below the streets of this naked city lies a primeval netherworld so way out, it's outta sight! And that same primeval netherworld, otherwise known as the Subterranean Jungle, is the place that I call home. It gets kinda lonely here; all I've got to keep me company is rock'n'roll and even that is only found here in its rawest and grungiest form. But that's alright—I like it that way!

Not that I don't get any feedback from the civilized world above. If rockin' sounds green and purple are bein' made by Montreal groups, then you can be sure I'll find out about 'em and spread the word. F'instance, all of you out there who dig wild Sixties styled punk will go wiggy at the news that Montreal's fave rave mop tops. The Gruesomes, have two — that's right, baby, two — records out! From Og Music comes the goresome foursome's debut l.p. "Tyrants of Teen Trash" loaded with 13 boss tunes, a cool combination of covers and originals like the self-penned "Bikers from Hell". Tha fuzz-ridden instrumental in particular sounds as if it came from the soundtrack of "The Wild Angels"!

As if that wasn't enough, The Gruesomes also have a single out on a brand new label in town: Primitive Records. The 45 features killer versions of the crowd pleasin' "Jack the Ripper" as well as two fab originals on the B-side. Jerry, the group's guitarist, warbles the ballad "Things She Does to Me" in such a heart-wrenching way that you just gotta feel for the guy.

Also on the record front, those experts in the art of evil hoodoo, Deja Voodoo are, as I scrawl this down, releasing their second album on their Og label: "Swamp of Love". Aside from last year's mini-l.p. "Too Cool to Live, Too Smart to Die", it's been a while since Montreal's dynamic duo has put anything substantial to wax and I'll stake my leopard skin loincloth that the new album's going to consist of the most savage, bare to the bones rockin' noise you're gonna hear in a long time.

To top it all off, the folks at Og (don't those guys ever take a break?) are putting out "It Came from Canada, Volume Two", the follow up to last year's "It Came from Canada". Like its predecessor, the album's made up of tunes by a bunch of boss outfits from coast to coast including local hepstars Deja Voodoo, The Gruesomes, and Ray Condo and his Hardrock Goners, as well as groups like The Dundrells, The Electric Bananas, and the Undertakin' Daddies.

Doncha Step on My Blue Suede Shoes Dep't: Ray Condo and his boys, The Hard Rock Goners didn't go to Memphis to cut their first l.p. "Crazy Date" is a stiff revivalist tribute to rockabilly; the stuff on the album goes beyond that, with other influences stuck in there somewhere. Pick to click: the real gone and real menacing title track.

It'll soon be time to hop aboard Three O'Clock Train's first full length record "Muscle In". Montreal's Pipeline label will be releasing the disc by those great country fried rock'n'rollers and should also be coming out with the debut platter by this city's masters of psychedelia, The Merik Trout Pact. Hope the Bo Diddley on L.S.D. instrumental "When the Clock Should Strike 13" is on it. Keep your eyes peeled for the sleeves of both the Train and the Pact's records since The Mongols' Kim Shadow will have done the cover art on 'em.

And speakin' of The Mongols...the incredible rockabilly-surf-garage trash compactors have got themselves a new drummer now that their former skins-pounder, the incomparable Piki Soul, is splittin' for New York City. Now on tom-toms for the Mongols is Marc Perron, younger brother of Pierre, Three O'Clock Train's drummer.

On a sad note, The Pariahs, which along with the Mongols was the most exciting new group in town, have broken up. But at least they left behind them a few great gigs during which they pounded out their ringing guitar, psychedelic-inspired sound for all it was worth.

And that's it from my jukebox pulpit this time 'round. It's back to my hi-fi for now in the land of the grunge where I dedicate myself to bringing primitive rhythms back to popular music. Ungawa b'wana, baby!

You know, it never ceases to amaze me how easily a copy deadline can sneak up on an unsuspecting production manager.

So without further ado: Ladies and Gentlemen of the Radio listening audience, I proudly present to you the most complete and extensive production schedule in the city of Montréal, bar none! Enjoy.

MONDAYS

Entertainment Calendar (12hOO-12h30)

Movie Movie (12h30-13h00)
The full weekly rundown on what's happening on the silver screen.

Radio Uhuru-Developing Areas Series (16h00-16h30)
As world issues become the focus of all of us, Radio Uhuru, Radio McGill's forum on the developing nations of the world, brings their situations and cultures up to date and into the light. Hosted by the students of McGill University.

Adrian's Corner (20h00-20h30)
Yeah, that's it.

TUESDAYS

Newsmag (12h00-12h30)
Provides a detailed look at noteworthy current events, with news, features and interviews.

Retro Metro Montréal (12h30-13h00)
Dateline...Montreal's music scene, past, present and future. Radio McGill's roadguide to a good time in the clubs around the city, and to the records coming from the bands playing here. Don't run away from home without it.

FREE TRADE (16h00-17h00)
Productions from other student radio organizations across Canada. The first two to run this term are from the Memorial University of Newfoundland and the University of Victoria.

Reggae Beat International (17h00-18h00)
The newest sounds, the hard to find sounds. The cutting edge in what's going on in the world of reggae. Hosted by Roger Steffens and Hank Holmes.

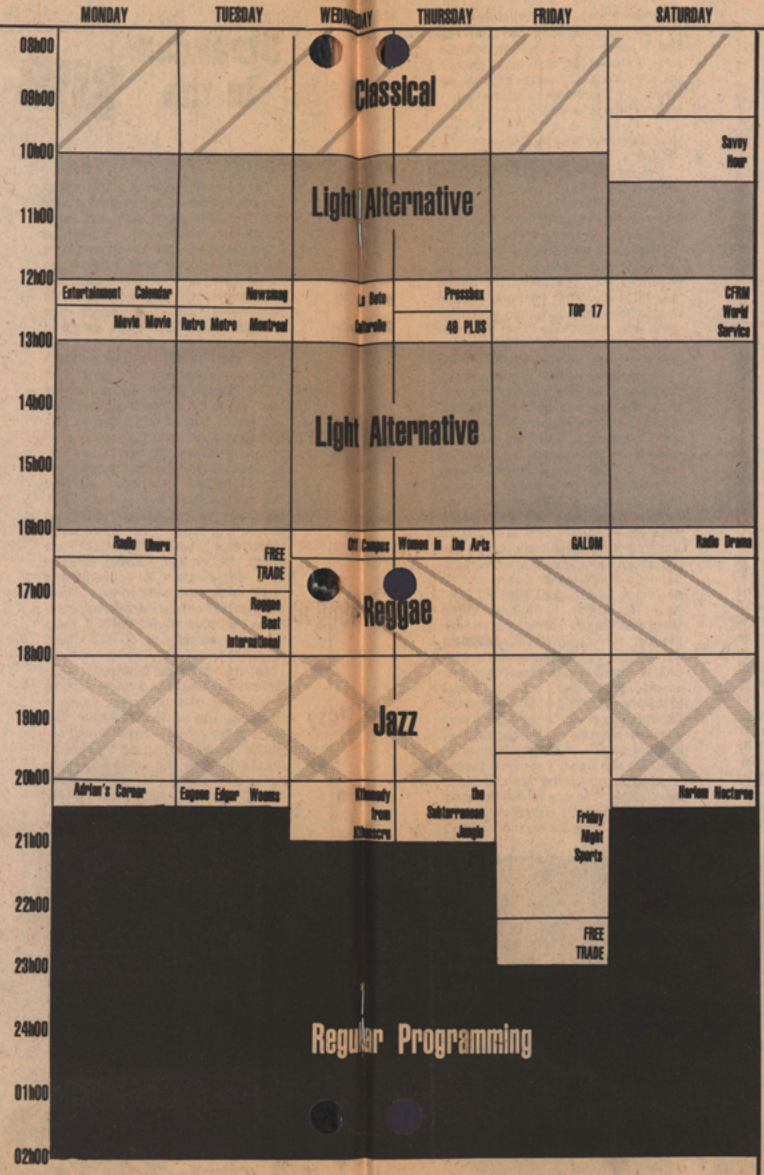
Eugene Edgar Weems (20h00-20h30)
Tonight on Eugene Weems Presents...cigars, le Belmont, sabred champagne, ulcers, kurzweils, psilocybin, flowerpot men on 33, bus trays, lolaburgers, Scotland, and some weird things too.

WEDNESDAYS

La Bête Culturelle (12h00-13h00)
Une émission parlant du produit local Montréalais. Tous les aspects culturels seront traités dans la m esure du possible. Cinéma, peinture, photographie, literature, théâtre, musique, danse, performance seront abordés.

Off Campus (16h00-16h30)
Regional and local events and news. Tune if for exact details.

The Subterranean Jungle (12h00-2 1h00)
Set that dial to 91.7 Cable FM for an hour of the bossest trax on wax brought to you by the hippest rockin' bird of all, Phlipped-out. Radio McGill's representative in *FREE TRADE*. Guaranteed to tickle your fine spine.



THURSDAYS

Pressbox (12h00-12h30)
Keep up to date and on top of the world of college and professional sports. Scores, standings, commentary, discussion, alternative sports news, and what it all means.

49 Plus (12h30-13h00)
News, interviews and information focusing on the entire national music scene. Canadian consciousness.

Women in the Arts (16h00-16h30)
Weekly program devoted to exploring women's contribution to various fine arts and media. Format will include interviews, poetry readings and music, endeavouring to promote women's cultural activities.

Kthomedy from Kthanscru (20h00-21h00)
With Steve Wilson. It's funny.

FRIDAYS

Top 17 (12h00-13h00)
The official (and only) showcase for Radio McGill's playlist compiled every week by Gary Shapiro (M.D., Y.U.P.). Your guides are Jonny Byte and the Reverend Robert. From Cocteau to Dayglow. The sweet sounds of soul-saving salvation.

GALOM (16h00-16h30)
Gays and lesbians of McGill alternate every week between a men's show and a women's show highlighting awareness of gay and lesbian artists.

Friday Night Sports (19h30-22h15)
Live coverage of the Redmen and Martletts at home and away. With sports news and inteviews.

FREE TRADE (22h15-23h00)
The other university.

SATURDAYS

Savoy Hour (09h30-10h30)
In depth analysis of Gilbert and Sullivan among other artists. Brought to you by the McGill Savoy Society.

CFRM World Service (12h00-13h00)
From the international world of wire services comes the best clippings selected from a vast variety of news and cultural affairs programs. From the BBC to the most obscure. Keep in touch with the world.

Radio Drama (16h00-16h30)
Title and content TBA.

Harlem Nocturne (20h00-20h30)
When's the last time you sat by a warm fire, listened to the best in early jazz and rock'n'roll, and snuggled up with Big Maybelle. If it's been longer than a week, then Baby you better get right back down Rampart Street before you get rusty.

Other Special Productions

Not of this world (time TBA)
CFRM's Himport Hour. Self explanatory. Hosted by Brain Dead. In Odorama.

SPIN Concert Series
From the makers of *SPIN* Magazine comes a series of concerts appearing throughout the broadcast season. Listen for them.

JAZZ BEATS

by Ken Vandermark

1986 has turned out to be an excellent year for jazz. Within the last seven months new and old material from some of the greatest improvisational artists in the history of the music has been released. Space will allow for only a few of these albums to be coverd here, so I've picked what I feel are among the best of the bunch. For quick reference a starred review system is given:

***** - a classic
**** - excellent/highly recommended
*** - good/recommended
** - fair/ not really recommended
* - vinyl trash

NEW MATERIAL

John Carter
CASTLES OF GHANA **

A bit restrained and "intellectualized" at times but, over-all, this album is made up of exciting performances and interesting compositions and arrangements. It's hard to argue with an octet that is led by one of the most critically acclaimed clarinetists in jazz, and which includes in its lineup three more of the most influential musicians of the improvisational leading-edge: Andrew Cyrille (d), Richard Davis (b), and Baikida Carroll (tpt). Carter describes the music on the album as being influenced by the "real life human dilemma" of slavery; the ancient Castles of Ghana became prisons for the citizens of Ghana by the 16th century. Carter's original seven compositions range from atmospheric (*Evening Prayer*) to chaotic (*Castles of Ghana*). Most have, understandably, a somber edge to them. Highly recommended.

Joe Henderson
STATE OF THE TENOR Vol. 1 **

A little more "mainstream" than *Castles of Ghana*, but no less stirring. Henderson is considered to be one of the leading tenor sax players in the world today, and this album shows why. Recorded live at the Village Vanguard, Henderson performs in a trio setting with Ron Carter (b) and Al Foster (de) providing capable, but not exceptional, support. This is an appearance due more to Henderson's strengths as a player than to any weaknesses on the part of Carter or Foster. Henderson's technical and creative powers really shine on the six cuts included here; two Thelonious Monk compositions, one each by Sam Rivers and Duke Ellington, an original by Ron Carter and Henderson's own standard, *Isotope*. Rhythmically the music doesn't move much past Monk (no small feat in itself), most of the stretching is done on a harmonic and melodic level, though most everything is based on chord changes and standard four or eight bar forms. Almost any jazz fan will find this really worthwhile. Highly recommended.

Cecil Taylor
SEGMENTS II **

The Cecil Taylor Big Band? This could be it. The most famous keyboardist of the avant-garde leads one of the largest, if not *the* largest, ensembles in his recording career. And for the most part, the eleven member band gives the listener everything they'd expect from a group led by Taylor. The sounds are intense here, no chance to lay back. The music contained within these four Taylor originals screams out of the speakers with the fervor of Albert Ayler. The size of the ensemble enables Taylor to explore a wide range of tonalities with his arrangements (two trumpets, five reeds, two drummers, bass and piano-featuring some of the best musicians centered in Europe). The only weakness on the album is the "vocal" cut *Cun-Un-Un-Un-An*. Taylor's experimentation with the sound of the voice which is present on the 1983 Hat Music release **CALLING IT THE 8th** is continued here, but with less overall success. The use of eleven "unmusical" voices in different combinations is interesting, yet I did not find it as strong as the instrumental cuts. (I should say here that I am not usually a vocal enthusiast anyway, so weigh my statement accordingly.) Highly Recommended.

Pat Metheny/Ornette Coleman
SONG X

I've saved the best for last. The reason Metheny's name is listed above Coleman's on this release must have something to do with economic pressures, this is most assuredly an "Ornette" album. Coleman worked on all eight compositions (four in collaboration with Metheney, the others are his own), and the band sounds much closer to a Coleman ensemble (with son and *Prime Time* member Denardo on electronic percussion and former Quartet member Charlie Haden on acoustic bass) than a group led by Metheny. (This may change however, if the interview with Metheny and Coleman in a recent issue of *Downbeat* is any indication.) Even so, Metheny plays the most challenging guitar of his career on this disc. Coleman proves, as always, that he is one of the great musicians of the 20th century - bar none. (If you don't feel that he can measure up to the "serious music" of unimprovising composers, check out the album *Skies of America*.) Jack DeJohnette completes the quintet and his playing is as strong as ever, though I have to admit I missed Eddie Blackwell. Before I finish this review, I've got to complain about something (I'm a critic, right?) The sound quality on this record is atrocious. The drums sound like mud and it is pretty difficult to tell who is playing what - Denardo or DeJohnette; couldn't they have split channels with one's playing on the left and the other's on the right? In addition, you can barely hear what Haden is doing on most of the cuts and that is inexcusable. The album was released by Geffen, usually known as a rock label, and maybe the engineers didn't know what was going on...This shows that great music can stand up to anything. The best leading-edge music to be issued by a major label in quite sometime. Destined to be a classic.

Davis

Coltrane

OLD MATERIAL

Eric Dolphy
CONVERSATIONS **

Though originally released two decades ago and issued as *Jitterbug Waltz* on Douglas records, Celluloid has thankfully re-released these four tracks in '86. They feature Dolphy on all three of his instruments: flute, alto sax, and bass clarinet, illustrating his technical and creative ability in the context of a solo, duo, quintet and sextet. Three of the cuts are "standards;" *Jitterbug Waltz*, *Love Me*, *Alone Together*, and these are the best pieces. The strength *Jitterbug Waltz* most likely led to David Murray's bass clarinet "dedication" on his album *Morning Song*, though Dolphy plays the flute here. *Love Me* is a stunning alto solo by Dolphy that shows his ability to weave in and around melody, moving inside and outside of the changes, altering rhythms instantaneously. *Alone Together* has Dolphy the bass clarinet with Richard Davis' (twenty years ago!) bass. This is a brilliant cut, filled with tonal and atonal beauty. The weakest piece is a quasi-latin original by Prince Lasha and Sonny Simmons (who are also part of the album's lineup), which is entitled *Music Matador*. The playing is fine, the criticism is subjective - give me the real thing: pseudo-latin rhythms and melodies sound corny to me. Otherwise, this is a great album, only adding to the sentiment that Dolphy's early death was an incredible tragedy. Highly recommended.

Miles Davis/John Coltrane
LIVE IN STOCKHOLM 1960 ***

It's Tuesday, March 22, 1960. There are only a couple of weeks left before John Coltrane will leave the Miles Davis Quintet for the last timne to form his historic quartet with Jimmy Garrison, Elvin Jones, and McCoy Tyner. Quite literally, this was the transition point between two stages in Coltrane's career - from his early experiments with chords, modes, and sheets of sound to the "spirit" oriented, soul searching excursions of his quartet. Quite possibly, this album contains the most consistently exciting soloing of his life. What else is there to say? If you're still not convinced: Davis performs at the height of his powers, real melodic strength and amazing improvised structure; and the rhythm section of Wynton Kelly (p), Paul Chambers (b), and Jimmy Cobb (d), is unbelievable. The six cuts range from up-tempo blues (*Walkin'*) to ballad (*Fran-Dance*), from chord changes (*Green Dolphin Street*) to modality (*So What*). Also included is a live interview with Coltrane. This is the first time that this material has been released. You may not be able to find this double album set in Montreal, but you can write to North Country Distributors, Cadence Building, Redwood, NY 13679 USA, for more information. If this isn't a classic, nothing is.

P.S. Don't forget to check out the OJC (Original Jazz Classics) re-issue series. Anything with an OJC on it is worth buying. Have a nice fall and support the music.

Stepping Out

with Patrick Hamou and 39 Steps' Chris Barry

KRAK: *How did you choose your name? Formerly you were the 222's, now you're 39 steps. Do you have a thing for numbers?*

CHRIS: No, it's just because of the Hitchcock film., Also it's a book by John Buchan who was the Governor-General of Canada, for what that's worth. But basically we took it because it sounds catchy.

KRAK: *How's the LP doing?*

CHRIS: It's doing really well actually, it sold really well in Canada and it's still doing so-so. we sold about 4000 copies so far in Canada, which is pretty good. It's out on import in the States and it's doing quite well on the east coast. We're just about to work something out with Gem for the rest of the States to get more proper distribution. It's coming out in Europe on ten million labels all over the place, so it should be pretty good.

KRAK: *I heard the video (for Stay Faithless) is on MTV now.*

CHRIS: Yeah, we just got added to rotation last week and they're playing it about once a day.

KRAK: *Well, that's pretty good!*

CHRIS: Yeah, it's really good and it's going out to all the Nite-Lifes and Video Hits and shit across the states. It should encourage MTV to play it more often. They said they liked it alot, so hopefully they'll move it up to twice a day.

KRAK: *Is is still running on MuchMusic?*

CHRIS: I don't know, I never watch it but I know one thing, MTV is playing it more often than MuchMusic ever did.

KRAK: *Oh really!*

CHRIS: Yeah, MuchMusic said they thought it was a little depressing. I think they played it once a day for a month or something, but MTV is giving us much better response than they did, which is weird.

KRAK: *Yeah, that's strange. MuchMusic should be supporting more Canadian bands.*

CHRIS: Well, they're pushing Haywire!

KRAK: *...and Glass Tiger!*

CHRIS: ...and Cats Can Fly, and other brilliant acts like that!

KRAK: *Being a local band and so on, a lot of other local acts play in in town quite a bit. There seems to be a reluctancy on your part to play too many gigs in town. Your last gig being Club Soda in June. Any reason why?*

CHRIS: Well, it's like any other city, you don't want to play there too often. We probably play Montreal more than anywhere else 'cause when we're not working, we're here. There's no real reason, apart from the fact that if you play too much then people may not go and bother to see you. So basically what happens is you just have less people come to your shows 'cause they've seen you ten zillion times. I don't know about other acts, but I'm sure it's quite the same, the show doesn't change every week. Our shows have new songs every few months or so that we're adding to the act. There's only so many places you can play in town anyways, right? We don't want to play Station 10 and Foufounes all the time. We rather play every five or six months or so.

KRAK: *What's your opinion on the local music scene?*

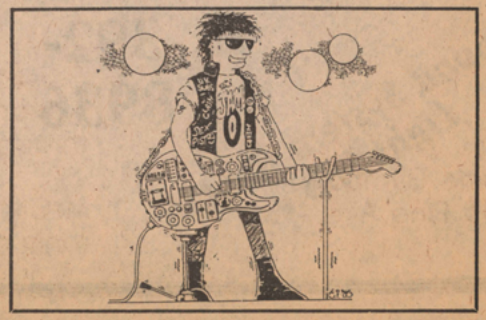
CHRIS: I think as far as Canada goes, it's come a long way. There are some bands here that you can say, in all sincerity, that you like them, rather than saying...yeah they're good...yeah they're not too bad...they're almost as good as...Husker Du or The Replacements.

KRAK: *Who do you like?*

CHRIS: I like the Nils alot, I think they're really good. I haven't seen the Asexuals since John stopped playing with them, but I always thought they were pretty good. There are other bands I've seen in which I've said ..."Fuck, good bands!"

KRAK: *There seems to be alot happening in Vancouver.*

CHRIS: So I'm told. But we were in Vancouver not that long ago, and I think Montreal has a better quality of bands.



KRAK: *I think we have a more interesting arrey of bands, from Condition to S.C.U.M., than say Toronto. It seems the best things that city has to offer lately is stuff like Glass Tiger and Cats Can Fly.*

CHRIS: But underneath all that there are some pretty good bands happening there. But the problem with Toronto and really the rest of Canada, is that most bands, whether they'll be honest about it or not, they're trying to get a Canadian record deal, and that's the big goal and ambition, and reason to be. First of all, if that's what on your mind, if you're only playing music to get a record deal, then it's not a really good attitude to begin with. Especially if you're going after a Canadian record deal, because those people really believe in things like Haywire and Cats Can Fly, and any other brilliant, genius acts like those. So a lot of bands, especially in Toronto, where there's more of a music industry, than the rest of Canada, which isn't saying a whole lot, but their bands try to emulate other groups. The worst thing about it is that the people in the Canadian music industry really, honestly like that stuff. They actually like Haywire (*laughs*), you know what I mean? So you just end up with all those bands doing music to fit a certain genre, and that's what you're getting. So you end up with alot of shit.

KRAK: *You spent some time in London a few years ago. How did it influence you and your music?*

CHRIS: I think it influenced me to look beyond Canada and Montreal, for what it's worth. I don't know how it influenced me musically, my tastes have generally come from

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...Stepping

cont. from page 16

American bands. I think it opened my eyes alot to the way things go.

KRAK: *How long were you there?*

CHRIS: On and off for a period of two years.

KRAK: *You spent some time with The Cult, back when they were The Southern Death Cult.*

CHRIS: Yeah, when Ian (Ashbury) split to start The Cult, I started working with the rest of the guys for a while, those guys turned into Getting The Fear, I don't know if you ever heard of them, but it's a long way from what I wanted to do, and what 39 Steps wanted to do.

KRAK: *You've drawn some comparisons to The Lords of the New Church, Stooges, and the New York Dolls. How do you feel about that?*

CHRIS: Lords of the New Church I don't know so much, but for myself, there's a big Stooges influence. The Dolls somewhat in attitude. Musically I don't see that close a relationship to any of those bands. Maybe 'cause we all have black hair, so we look like the Lords.

KRAK: *Yeah...that was my next question. You're one of a very few bands in Montreal with an actual image. As opposed to Three O'Clock Train for example, who seem to look more like mechanics.*

CHRIS: Farmers...

KRAK: *You guys seem to concieve a certain image to the band. Is there a reason why?*

CHRIS: Well, I don't know. We may be one of the few bands with an interesting image or appearance. It seems to be a trend to look like a farmer or a CEGEP student or something. It seems to be the trendy thing to do these days. But we don't really have a conscious image as such. There are plenty of people on the street in which we don't look different from. We haven't really cultivated an image.

KRAK: *But you would probably stand out from many other bands if you appeared at some local band festival.*

CHRIS: Yeah we certainly look different from Three O'Clock Train for example. But that's good, I mean we're not going to dress down for the occasion, but we really don't dress up either. It's not hurting, it may be a reason why MTV has added us to rotation. But it's really a side issue.

KRAK: *You're getting ready for a tour to the States.*

CHRIS: Yeah, well we're supposed to be in the States now with the Cherry Bombz, but their tour is really fucked up. Their getting cancelled all over the place, their record is not out. so at the last minute we opted not to go. We'll be doing some touring on our own, and probably some dates with Blue In Heaven as well.

KRAK: *They recently had a not-too-grand opening for Art Of Noise at the Spectrum.*

CHRIS: Yeah, it was really the wrong billing for them. I saw Art of Noise last week in New York.

KRAK: *Were you at the New Music Conference?*

CHRIS: Sort of. I went down while the conference was going on. Our manager was at the seminar. We just went down figuring it would be a good place to bum drinks (*laughs*), me and André, our drummer. We were okay, we got some drinks from some people. We ran into Mitch Ryder there actually.

KRAK: *Oh really.*

CHRIS: Yeah...he was pretty cool too, we got the most drinks out of him. He was buying us drinks left and right. We were looking for him all the time...Where's Mitch? (*laughs*) I didn't really go down to those seminars though, the whole premise behind all that is ridiculous.

BRAINDEAD: (Storming into the room) Yeah but how many drinks did you steal!?

CHRIS: I stole alot of drinks there 'cause they were expensive (*laughs*) as hell! But it was a good place to hang out for a while.

PRH

MONTREAL REGGAE

by Janice Dayle

Montréal's reggae lovers are undoubtedly aware of the current scarcity of good reggae clubs, shows and general happenings in and around our fair city. There are numerous reasons for this shortage starting with the very general (but widely publicized) unreliability of artists (especially those passing through on tour). Large promoters like Donald K. Donald are shying away from producing reggae shows as reggae does not receive sufficient radio airtime to convince them otherwise. As a result, the public adheres to a general apathetic attitude towards the music, which accounts for the dwindling popularity of Montréal's reggae scene in the recent past. Acts like Eddy Grant, Bob Marley and, in 1984, The I Threes and the Wailers, have been brought to town by Donald K. Donald in the past. As it stands now, however, the reggae scene definitely needs reviving.

Dedication, determination and togetherness are essential qualities which many of Montréal's "here-today-gone-tomorrow" reggae acts have been lacking. One major problem which has hindered good bands such as Isreal As One, Selah, Dub U3 and New Horizon from keeping their heads to the stars was their inability to brave the struggle, in view of their insufficient financial support.

With a few exceptions, club owners in this city don't book many reggae acts. Again, this can be attributed to the public's general lack of response. The Club Nubia, which boasts its status as Montréal's only reggae club, has recently decided to resume booking live acts. The first band to perform since this change in policy was Jah Children. Led by Elvis and backed by four of the finest reggae musicians in the city, the band's pulsating rythyms have been appreciated by a most enthusiastic audience during their first shows there. Club Nubia also features a Sunday Night DJ Showcase where different individuals take the mike and show off their rapping talents, usually presenting deep social messages in their poetry. Rappers, like recording artist Spaceman (who has won Nubia's DJ competition for two consecutive years) and Lady P., whose sounds really rock the crowd, are two promising acts on their way to the top. Alain Ouellette and his establishment have borne great tribulation during the club's four years of existence. Nevertheless, with Alain's "Dem Can't We Out" attitude, Club Nubia has grown more and more popular through the years.

A local band which has dominated the reggae scene for about eight years is Jah Cutta and the Determination Band. Cutta chose this most appropriate name for the band in 1977 and, although many changes have occurred within its structure, the group is determined to reach the top "Messenger-style". There are eight members in this solid-sounding, energetic group, all who have been dedicated enough to stick together, all the way.

There are three record stores in Montréal where one can find almost any reggae hit, old or new. They are: Tina's records (6295 Victoria Avenue), Romark Records (6060 Victoria Avenue), and International Records (6060 Sherbrooke St.West). Of course, records featuring those artists very popular in North America (Marley, Uhuru, Spear, etc.) are available in the reggae sections of major record stores. The majority of these records fall into the category of commercial reggae which excludes a large section of recordings including those by local artists like Jah Cutta, Squitty and Sister Smurfette.

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Del Lords

The Del Lords (Scott Kempner, guitars/lead vocals; Manny Caiati, bass/vocals; Eric Ambel, guitars/vocals and Frank Funaro, drums/vocals) have made their mark on an industry dominated by artifice playing their grinding brand of inspired roots-rock. After an uplifting June gig at Club Soda, Scott Kempner eased back into the Winnebago-beige "power lounge" of the band's bus and filled us in on the details. Consider the following points:

The critics loved the debut LP, Frontier Days, produced by Lou Whitney, Neil Geraldo produced their new LP, **Johnny Comes Marching Home.**

SK: It wasn't so much a switch...we did the first record with Lou because when we started out, it was going to be an independent EP financed by Manny (Caiati)'s cousin and Lou was a close friend. He's a guy who's been playing rock and roll for real himself since 1957 and he helps you keep it kosher. Neil is my favorite producer in the whole world. I guess if I could have had my choice from the beginning, he would have done the first album as well. Neil is the guy who does best what Brian Wilson and Phil Spector used to call "pocket symphonies for the kids", a way of saying that their records were not merely documentations of a performance. They took a performance, and while not losing any of the feel of the performance, could elevate it to a record...where it was no longer just a song, it didn't sound like you were in the room with the band - it was just this force of sound. I think he's really creative...that makes all the difference between the early (Pat) Benetar records, which I was never a really big fan of at all until I heard "Shadows of the Night" and though that was pretty hip, then *Get Nervous* and thought that was pretty hip. By the time "Love Is A Battlefield" came out, I was sold that I better get smart and drop any prejudices that I might have had. I mean, that's one band that, critically, is about as unhip as you can get - which also intrigued me to work with Neil. I knew that we would hit it off, I knew that we had the same ideas and that we were coming from two different places, but they were places that would complement each other. The first conversation I had with Neil cemented that. That relationship is just beginning. Neil and I have become really close, as have my wife and Patty. It's become a real family type of feeling, which is how everything the Del Lords have ever done has been achieved. Everything we've ever gotten has been through people helping out — family, friends — and not for financial rewards, but because they believed in what we were doing, something as basic as rock and roll. Neil understood the band better than anyone has ever understood the band and was able to keep a focus. He's a great producer in that he's a great friend, a great psychologist, a great engineer and with every performance, from the drum tracks to the guitars to the vocals, he kept focus towards a single feeling that was always close to the spirit of the songs he was working on - and we knew he would get the King Hell guitar sound. He's sleeveless, he's a completely sleeveless kind of guy, and we knew that would work well for the Del Lords.

The Del Lords are a commercial band.

SK: I've been a fan of rock and roll since th Beatles were on Ed Sullivan in 1964, and I've seen a lot of bands hit the top who, when I first started listening to them, were far from "commercial". I think of bands like Pink Floyd and the Grateful Dead...I don't think any band around, including hardcore bands, could ever be as much against the grain of what was going on commercially as those bands were when they first came out. But because they did what they did so well - what I'm getting at is that anything good is commercial and that what we were looking for with Neil was to upgrade the quality of sound on the records. We wanted to bring in a high-tech approach to what we do while maintaining exactly who we were. "Commercial" has got dirty connotations, like, we did this stuff just so it would translate into money. The truth is, I think the music I write and the music we play is inherently accessible, there's nothing hard to understand about it...I don't use any kind of bleak literary allusions or metaphors. I pretty much say what's on my mind. This accessiblility is something that, if the record doesn't reflect it then it's not in concert/in harmony with what we're about. We play basic rock and roll and, for as long as I can remember, rock sand roll was something that, when it was well done, was accessible; when rock and roll first hit, it changed the world - that's accessible - and that's the music we play. To me it was just a matter of getting the best sounding record, getting someone I could trust. When I was home playing my guitar and singing, I wanted someone who I knew would care for the songs and make sure that they were coming out the way we wanted them to. If you have to wear too many hats in the studio, then something has to suffer and with Neil I was really able to concentrate on my work. It was a tremendous load off our shoulders to have somebody like Neil and I'm sure he'll produce the next one too.

The Frontier Days LP made Time Magazine's top 10 list in 1984.

SK: Am I being conceited if I say that I'm not surprised? I was surprised that they knew about us, but if I don't think what we're doing is great, then I'm in a lot of trouble. So when somebody else acknowledges us, it's very flattering - it's a bit of a relief every time someone says they like us.

Frontier Days is dedicated to the memory of Dennis Wilson and Andy Kaufmann.

SK: Two originals. Two people who followed their path. Andy Kaufmann was against the grain as anybody could ever be. Those are the people I admire most in this world. My heroes are not all rock and roll people - they're people like Muhammed Ali, Marvellous Marvin Haegler, Katherine Hepburn, Woody Allen, Richard Pryor, Lily Tomlin, Sam Philips, Pete Townshend and Brian Wilson. They were all willing to dedicate their existence to what they believed in. I don't know the types of adversity that each had to face, but I'm sure it was great. Katherine Hepburn went through a period of being box office poison but knowing that she was great - to the point of buying *The Philadelphia Story* and making a movie of it, proving to the world that she was great. Andy Kaufmann was someone like that. Dennis Wilson invented a really great style that was the biggest influence on my favorite drummer of all time, Keith Moon. He was also part of one of my favorite bands of all times, the Beach Boys. I relate to him because he was the only one in the band who supported Brian (Wilson) through his most wild creative phases - when he was writing stuff that wasn't going to make a million. The band was his family, his dad managed it and his two brothers were in it. When everyone else was against him, Dennis stood up for him. As a songwriter I can really appreciate what that support meant. If the guys in the band weren't supporting what I do, I'd be a wreck. Their deaths were still fresh in our minds when the album was released.

College stations really liked Frontier Days.

SK: College radio has been really great to us. I'm not sure, but I think they're a little turned off about us working with Neil Geraldo. People have funny motives, I'm not really sure where college stations stand on the new album.

They're a real important thing, though - American radio is in a really sorry state. Instead of trying to climb over one another to play the latest thing, college stations will sit around and wait until they absolutely have to. They have nothing to lose, nothing to gain, they just play what they play because it's the music that they love. It seems they should all be that way, but they're not so college radio provides a really important function - the way fanzines do. If you're going to write about rock and roll then you should either love it to death, be a great writer, or something along those lines. Fanzines are in the first category, they're people who love it so much that they need to do something for it...same thing with college radio.

Del Lord is the name of the guy who wrote, produced and directed the Three Stooge's shows.

SK: I came from a mystical kingdom known as the Bronx, and when I was growing up there were these groups - mistakenly called gangs, who, as you and I know, were really just mobile socal clubs. Some of them had names like the del-Diamonds and the del-Bombers. The "del" part was something I just always though was cool. There's a real obvious analogy between bands and gangs - I mean, mobile social clubs - and that's the "all for one and one for all" and the "us against the world" attitude, and I carry that with me. One night we were watching TV and...I think it was right after "The Odd Couple" and right before "The Honeymooners"...there's this Three Stooges show on. Right at the end, there it was in black and white - it was like in West Side Story when Tony sees Maria and the room goes dark except for them - "written, produced and directed by Del Lord." not only was it cool, but we got to see our name with every Three Stooges rerun.

The Del Lords will spend the next few months touring the U.S.. Look for a Del Lords Christmas song on an upcoming Christmas compilation produced by Neil Geraldo. Natch.

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Athletic Brief

CFRM Sports approaches the new school year with an unprecedented coverage line-up. McGill Sports Fans will enjoy more live broadcasts, more college features and more in-depth sports reporting than ever before! Every Friday night, CFRM Sports will bring you a McGill Sporting Event live and uncensored. Each week, tune into *Pressbox* for all the important athletic tidbits and don't forget three times a day, a CFRM Sportscaster will bring you up to date with the latest happenings in the Sporting World!

The CFRM Sports Department is committed to covering the College Sports Scene with extra special emphasis on the McGill angle as we feel some of the most entertaining action can be found on the Canadian College circuit.

So, for the best Sports Team in Town, Check out Radio McGill!

...REGGAE

cont. from page 19

Reggae is deep grass roots music which is here to stay. As 'Ziggy' Marley says, "Reggae is now, reggae's got the feeling and the meaning." After the dynamic performances by the Sunsplash '86 entourage and Burning Spear, there is hope that promoters will regain confidence in bringing more acts to town. Both shows — which were on time, this time — were small reminders to Montréal audiences that reggae may, once again, be moving up.

LIVE SPORTS

Tentative Live Broadcast Schedule

DAY	DATE	SPORT / OPPONENT	TIME
Sat	Sept 6	Redmen Soccer vs Waterloo	8:00 pm
Fri*	Sept 12	Redmen Football vs Ottawa U.	7:30 pm
Sat	Sept 20	Redmen Football vs Queen's	1:00 pm
Fri	Sept 26	Redmen Football vs Concordia	7:30 pm
Fri	Oct 3	Redmen Football vs Carleton	7:30 pm
Fri	Oct 10	Marlet Soccer vs Sherbrooke	7:00 pm
Fri	Oct 17	Redmen Soccer vs UQTR	8:00 pm
Sat	Oct 25	Redmen Football vs Bishop's	1:00 pm
Fri	Oct 31	Redmen Hockey vs Concordia	7:30 pm
Fri	Nov 7	redmen Basketball vs Adelphi	8:00 pm
Fri	Nov 14	Redmen/Martlet Swimming Invitational	6:00 pm
Fri	Nov 21	Redmen Hockey vs Concordia	7:30 pm
Tues**	Nov 25	Redmen Basketball vs Concordia	8:30 pm
Sun**	Nov 30	Redmen Hockey vs UQTR	7:00 pm
Sat*	Dec 6	Redmen/Martlet Swimming vs U de Mtl	
Fri	Jan 2	Martlet Basketball vs	
Fri	Jan 9	Martlet Basketball vs Concordia	7:00 pm
Fri	Jan 16	Martlet Baskeball vs Laval	6:30 pm
Fri	Jan 23	Redmen Hockey vs Ottawa	8:30 pm
Fri	Jan 30	RedmenBaskeball vs Concordia	8:30 pm
Fri	Feb 6	Redmen Basketball vs UQTR	8:30 pm
Fri*	Feb 13	Redmen Hockey vs Ottawa	7:30 pm
Sun**	Feb 15	Redmen/Martlet Basketball vs Bishop's	1:00 pm

*—Off Campus Broadcast
**—Game will be aired Tape Delay

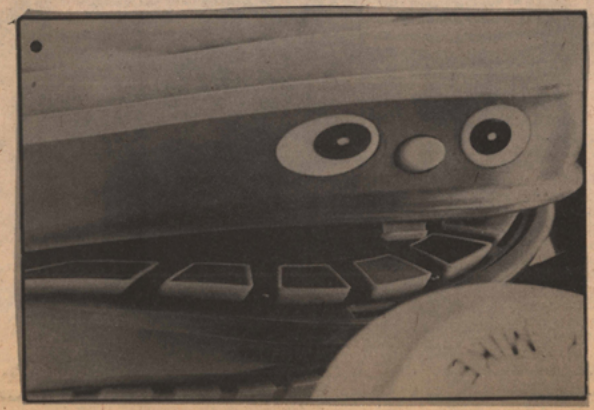
Any enquiries may be made to either: Ken Muss, Sports Director
Steve Wilson Ass't Sports Director

CFRM's TOP 30

	Artist	Title	Label/Dist.
1	The Smiths	The Queen is Dead	Rough Trade
2	The Jazz Butcher	Bloody Nonsense	Polygram
3	R.E.M.	Life's Rich Pageant	Polygram
4	Pete Shelley	Heaven and the Sea	Vertigo
5	Moev*	Dusk and Desire	Nettwerk
6	39 Steps*	Line	
7	Breeding Ground*	Tales of Adventure	Fringe
8	L'Etranger*	Sticks and Stones	L'Etranger
9	Three O'Clock Train*	Wig Wam Beach	Pipeline
10	Joolz	Love is (Sweet Romance) 12"	Capitol
11	Shock Culture*	Shock Culture	Gryphon
12	Guerilla Welfare*	Guerilla Welfare	He Dead
13	That Petrol Emotion	Manic Pop Thrill	Demon
14	Guadalcanal Diary	Jamboree	Elecktra
15	Color Me Psycho*	Kiss Me Then	cassette
16	Chris Houston*	Hate Filled Man	Caucasian
17	...Of Tanz Victims*	Haunting the Empire	Bunker
18	Screaming Blue Messiahs	Gun Shy	WEA
19	Frank Tovey	Snakes and Ladders	Mute
20	Severed Heads	Come Visit the Big Bigot	Network
21	Colorbox	You Keep Me Hanging On (2x12")	Polygram
22	Gene Loves Jezebel	Desire	Rough Trade
23	The Velveteens*	Tall Houses	Ransom
24	Black Uhuru*	Brutal	Attic
25	Lost Durangos	Evil Town	Armadillo
26	Chris and Cosey	Take Five	Network
27	BoDeans	Love & Hope & Sex & Dreams	Slash
28	Lloyd Cole and the Commotions	Cut Me Down (Remix)	Polydor
29	Art of Noise	In Visible Silence	Chrysalis
30	Horace Andy/Rhythm Queen	Elementary	Rough Trade

* = Canadian Artist

Compiled by Gary Shapiro, Music Director
and Rob Costain, Assistant Music Director



R.I.P. Melody Mike

PolyGram

Two heads are better than one.